

Introduction to German Idealism in My Own Work



By Shomit Sirohi

Introduction

To join the simple Heideggerean process of being-in-the-world – to the mathematical poem of my own – is what I mean in the following process – to just walk into a film hall and watch a film – but then to abstract that to film criticism. In then a more traditional sense this is called film orientation, which I also make modern and condition of contemporary type – it is though as traditional in the simple elegance of it all. Topics of culture, which are moving between German Idealist traditions and modern life.

I. Heidegger

Martin Heidegger wrote *Being and Time* in 1914 and also 1921 and was spending his living career as a philosopher in Germany before he settled in the hills in the Southern

part of Germany, but also then in the Pyrenees.

He mean German Idealism is only the process of language and etiquette towards alithea – which means being-in-the-world which opens one to daily life in perhaps even tea drinking, or walks in the hills, where he finds a holzewige which means that he cannot describe what is called a failure, or finitude which is then the task of interpretation as success with heroism.

II. German Idealism in Kant to Hegel

Instead the previous period and basic philosophy of Kant or Hegel, is perhaps the most incessant

philosophy of in fact being a scholar
and establishing scholarly life
between simple philosophy and
elegant mathematics which is then
pure Being, or perhaps
transcendental inquiry – Heidegger
ditches this Hegelianism of just a
institutional philosopher or even a
mathematical philosophy of Spirit
and labour as intellectual towards in
fact the authentic German idealism
which is called Cultural Criticism
though in general.

III. German Idealism in Sirohi, my own work

I meant then to be a dialectician and
to join and the thesis Kant to Hegel
with Heidegger, even Nietzsche and
produce so far a bunch of works on
Existentialism and Temporality or
even Dialectics and Pure Conceptual

coginition of the abstract and concrete which is dialectical and can be aleatory, or like alithea as well.

I mean logic proposes – alithea, or aleatory movements which then form into the logic of in fact a structure of logic – logically about in fact the individual, dyad and triad with ensembles in fact which is reflections but also and in fact raised to the process of abstraction in the sense of German Idealism as in fact an aleatory process of this logic.

Aleatorily form into a logic – that is what I mean by following Hegel. Just the following which creates a logic – now I mean this can be argued that it is the Analysis of a Draft which creates a logical syntax which is from an aleatory movement given.

IV. Abstract – Analysis and Concrete – Existentialism and Temporality

Now I join the abstract and concrete into a whole set of philosophy systems which then produces German Idealism – philosophy of nature, philosophy of Spirit, and even that of art and aesthetics, and even transcendental inquiry into the contemporary.

I therefore argue for a traditional German Idealism (Introduction to German Idealism previously published) shifted to my own project – a political subjective cut into philosophy which is then political philosophy but finally a number of aleatory processes of existentialism and even formed conceptual movements which produce a

cultural criticism and is such a prospect of a transcendental matrix that can analyse anything in the world and finally cultural criticism which though is also German Idealism Kultur Kritik which has though in it ground and condition shifted to the pure process of German Idealism described as follows –

V. Lightness

A process called a self-cancelling expression in the Hegelian language but also and in fact about language – the fundamental point – etymologise, philologise or derive language in German or other languages – into a mathematical character as well from the French philosophical standpoint.

V. Infinite and Graceful

I meant also the infinite poem, and infinite graceful process of say divining a woman – which becomes a motif – lovers, lover or woman.

VI. Balance

I mean such a cadence that is like a ballet to balance into each other.

Conclusion

My own German Idealism is definitely with Heidegger but in fact also differs into its own cultural criticism and forms of brilliance – if being-in-the-world and perhaps also

if language was infinite. It would involve abstraction of course, or sports, politics, literature, contemporariness, forgetting of being in life and history, perhaps walking in the hills, nature all of that, cooking, and experiences, forms of experience and in fact theology all of this which becomes in fact modern mathematical criticism and styles of discourse, even finally psychoanalysis in French and Anglo-Saxon tenors – which means eventually the infinite process of deriving German Idealism.

All the simple things, and organic things which become like poetry that I write – just a Tiempes ou Existence.